

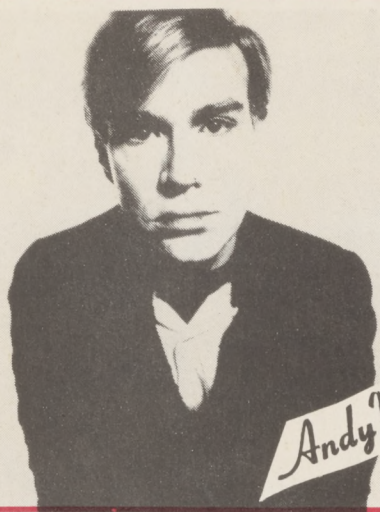
# SAN FRANCISCO 1982 CINEMATHEQUE

The regular Bay Area showcase of independent, personal, and avant-garde films, 800 Chestnut Street, San Francisco Founded 1961

A six-week series of independent classics Shows on Thursdays, Fridays, and Saturdays at 8:00 p.m.\*

Admission: \$3.00 (single show), \$10.00 (pass good for 5 admissions), or \$1.50 (SFAI students with ID)

Programmers: Steve Anker, Carmen Vigil, Jeffrey Skoller, Michael Wallin, Steve Schmidt



Andy Warhol

The Cinematheque presents its first Summer Festival, a six-week series of independently-produced films that have had lasting impact on film-making throughout the world. We have chosen to concentrate on major films that have not been publicly shown in San Francisco for many years. Many recent films have also been included by younger filmmakers whose works are more fully represented during the regular Cinematheque season. Films range from rare titles by Hollywood masters (Ulmer, Fuller) to experimental narrative features (Rainer, Strand, Warhol), and include selections by many filmmakers well-known to local audiences (Kuchar, Baillie, etc.).

We have been revising the Cinematheque mailing list, and if you would like to receive upcoming posters, mail a postcard with your name and address to: Cinematheque, c/o Foundation for Art in Cinema, 339 Head Street, San Francisco, CA 94132



Viva la Muerte ("Long Live Death")

**JULY**

**Thursday 8**

## FILMS BY BRUCE BAILLIE

*All My Life* (1966), *Tung* (1966), *Yellow Horse* (1965), *Quixote* (1964-65)

Rarely shown works by the master lyricist/diarist of the personal cinema. *Quixote* is an epic portrait of America, shot during Baillie's 6-month odyssey across the states.

**Friday 9**

## GEORGE KUCHAR'S EPIC FEATURE

*The Devil's Cleavage* (1973-75) by George Kuchar  
*Circus Doctor* (1982) by Linda Nathanson

A major feature by G. Kuchar, made soon after his arrival in San Francisco, and with a cast of hundreds. "... a camp parody of 40's and 50's melodramas that sometimes steals from the genre, sometimes burlesques it, and often travesties it." —C. Kleinhans

**Saturday 10**

—Programmed by Steve Schmidt—

## FERNANDO ARRABAL'S 50th BIRTHDAY: A SURREALIST CELEBRATION

*Viva la Muerte* (Long-Live Death) (1972)

by Fernando Arrabal —plus selected Surrealist shorts— Spanish playwright/poet Arrabal is one of the world's ranking Surrealists whose daemonic visions are known for their brutal force and political overtones. *Viva la Muerte* is a violently Surreal evocation of Arrabal's memories of his childhood during the Spanish Civil War. *We will celebrate this great Surrealist's birthday with a party afterwards.*

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## NEW FROM CANYON: Selected by Michael Wallin

*Shadowgraph* (1981) by Jane Dobson; *I'd Rather Be in Paris* (1982) by Dominic Angerame; *No Dogs Allowed* (1981) by Dawn Wiedman; *In Absentia* (1980) by Rob Yeo; *Beneath the Planet of the Roller-Skating Bees* (1981) by Mark Sterne; *RR* (1982) by Stan Brakhage; *Frame* (1977) by Ken Kobland; *Paradise of the Damned* (1982) and *Vespuciland the Great* (1982) by Rock Ross; *Invocation of My Demon Brother* (1969) by Kenneth Anger.



The Devil's Cleavage

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## SAM FULLER'S FIRST 2:

*The Steel Helmet* (1950) and *I Shot Jesse James* (1949)

Both of these poverty-row productions are among Fuller's strongest films, one a western, the other a war movie. *Steel Helmet* takes place in some vague, Sartrean jungle netherworld, while *I Shot* ... was constructed almost entirely in close-ups, "... of an oppressive intensity the cinema had not experienced since Dreyer's *Passion of Joan of Arc*." —Sarris

**22**

## FILMS BY CHICK STRAND

*Soft Fiction* (1979), *Mujer de Milfuegos* (1976)

Strand has long been one of the most vibrant and active figures of the personal cinema. *Soft Fiction* is her most accomplished recent film, focusing on women talking about their experiences, "capturing the subtle nuances in expressions and gestures rarely seen in the cinema. It's rare to find an erotic film with a female perspective dominating the narrative ... and the rhythms with which the film is constructed." —Marsha Kinder



The Steel Helmet

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## VINTAGE WARHOL AND THE FACTORY

*Nude Restaurant* (1967) by Andy Warhol

*Incontinence: A Diarrhetic Flow of Mismatches* (1978) by Manuel De Landa

—Programmed by Michael Wallin—

One of the last, and funniest, films Warhol was completely in control of before he was shot (he wrote, shot, and edited it). Starring Taylor Mead, Viva, Louis Waldron, Julian Burroughs, Ingrid Superstar. First Bay Area screening in years.

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## FILMS BY MICHAEL SNOW

↔ (1968-69), *Breakfast* (1972, 1976)

Although prominent as a painter/sculptor/photographer early in his life, Snow exploded into the film world with *Wavelength* in 1967. His films are probably the most sculpturally powerful ever made, while wittily playing with narrative and visual conventions. ↔ is one of Snow's most rewarding and least shown films.

## ONE OF BRESSON'S FINEST

*Mouchette* (1967) by Robert Bresson  
*Displaced Person* (1981) by Daniel Eisenberg

Bresson's last black and white film, the tragic story of a young girl's harsh encounters alone in the world. In respects a companion-piece to *Balthazar*, *Mouchette* is filled with Bresson's complex imagery, sound, and editing.

**30**

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## SENATOR JOE MCCARTHY'S DOWNFALL

*Point of Order* (1963) by Emile De Antonio  
*Red Nightmare* (1957) produced by the US Department of Defense

The famed 1954 Army/Senate hearings which were to be the notorious red-baiter's undoing. Participating were many young politicians who would soon become power-wielders themselves (i.e., Robert Kennedy).

**AUGUST**

**5**

## AN EARLY FEATURE BY YVONNE RAINER

*Film About a Woman Who ...* (1974) by Yvonne Rainer

Rainer was one of the major forces of dance and performance during the late 1960's, and her four feature-length films are remarkable both cinematically and as explorations of women's psyches. Godard was one of Rainer's strongest influences, but her narrative style is purely her own.



Soft Fiction



Bresson's Mouchette

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## THREE NOIR MASTERWORKS BY EDGAR ULMER

*Detour* (1946), *Club Havana* (1946), *Bluebeard* (1944)

The great German-expressionist (minimalist?) master of low-budget Hollywood in his two blackest and most hard-boiled films. *Club Havana* was Ulmer's musical extravaganza response to *Grand Hotel*.

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The Connection 1960 Director Shirley Clarke

## SHIRLEY CLARKE'S UNDERGROUND CLASSIC

*The Connection* (1961) by Shirley Clarke  
*Moving In* (1982) by Jeffrey Skoller

Set in a broken-down Manhattan tenement in which a group of junkies await their Man, Clarke's first feature was the most ambitious film from the Underground in its time. Adapted from Jack Gelber's play, it features the young radical Living Theater group and music by Freddie Redd, Jackie McLean, Michael Mattos, and Larry Ritchie.

—\*Special Starting Time: 7:30 p.m.—

## FLASH GORDON CONQUERS THE UNIVERSE 12 CHAPTERS COMPLETE

The Granddaddy of all Sci-Fi epics in its entirety. Flash (Buster Crabbe) and Dale battle Ming the Merciless, the hideous Purple-Death-Dust, the rock people of Mongo, and travel to the Land of the Dead, the ice-land of Frigia, and many other exotic places. Sample chapters: "Freezing Torture," "Walking Bombs," "The Place of Horror," etc.

Children under 12 admitted for \$1.00

